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ABSTRACT

This material on French and Spanish "rhythms" is the result of a workshop on a trans-cultural approach in the teaching of foreign languages. It contains examples and discussions of poetry and songs from both languages, a series of short anecdotes pointing out cultural differences, mini-dramas or multi-action dramas for involving the students in a role playing activity that contrasts two cultures, a section on nonverbal communication comparing the various gestures and sign language inherent in each culture, and suggestions for the presentation of literary passages in their cultural context. (HW)

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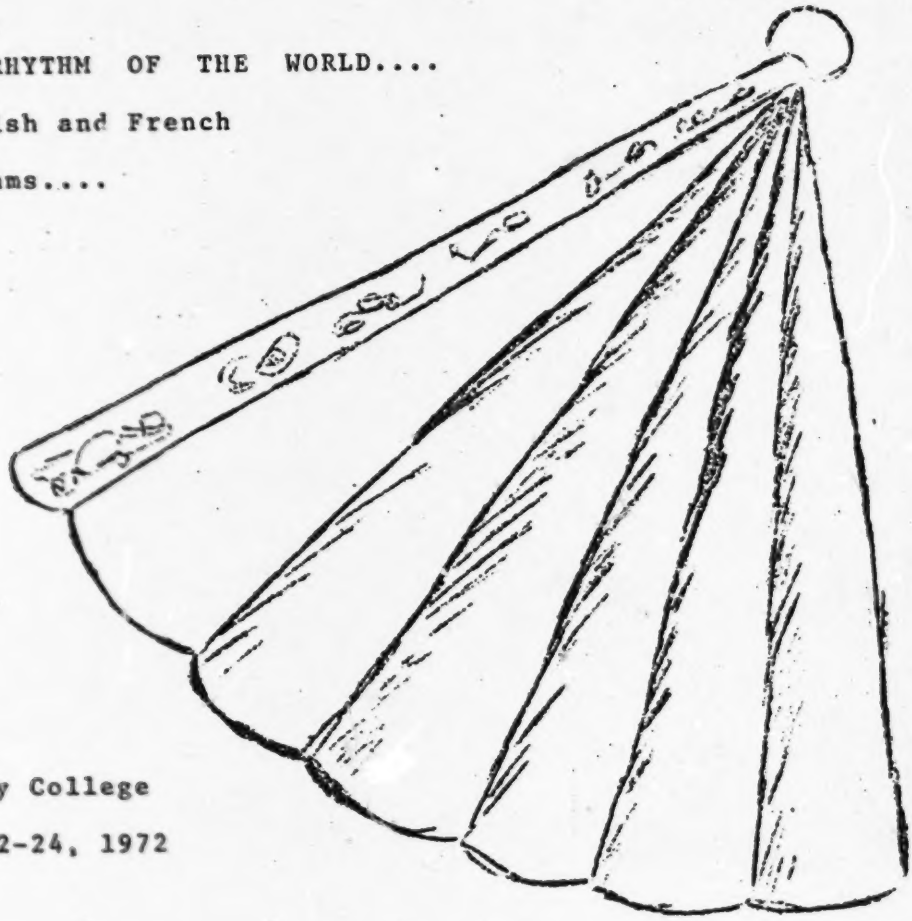
IN THE RHYTHM OF THE WORLD....

some Spanish and French

rhythms....



G. Peabody College

June 12-24, 1972

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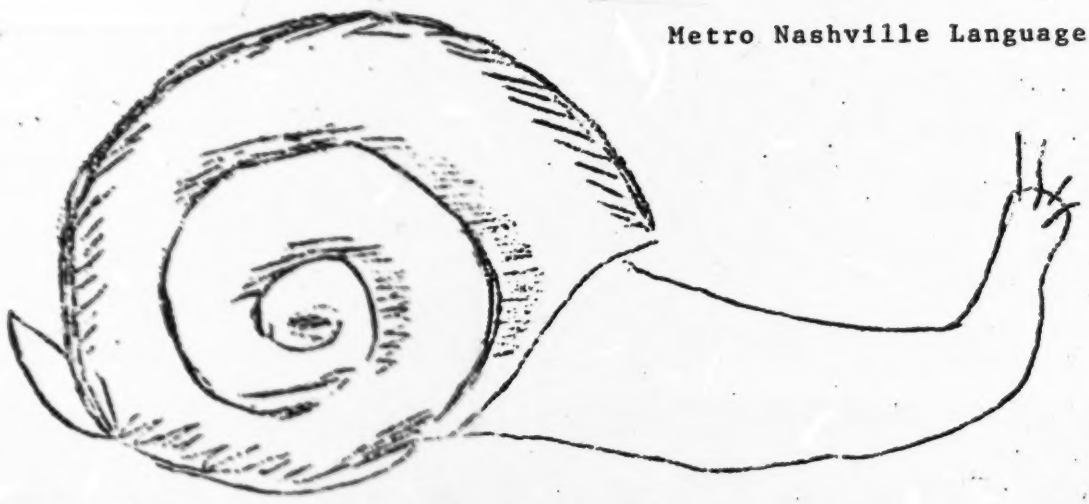


FL004420

Culture

a trans-cultural approach

Workshop participants: Fay Benson, McGavock H.S.: Alphonso Cartwright, McMurray Jr. H.; Donna Easter, West End Jr. H.; Sarah Hodges, Cameron Jr. H.; Judy Jones, Cameron Jr. H.; Cheryl Lindsay, East H.S.; Evelyn McBroom, Stratford H.S.; Lavilla Petty, Donelson Jr. H.; Dorothy Roberts, Maplewood H.S.; Paralee Scott, John T. Moore Jr. H.

Visitor: Maureen Frolik
Consultant: Rae Karlowsky
Staff: S. Whitten, J. Elliott, Ned Seely
Director: Sue Reynolds

as a common project present the following project, samples of some material and experiences, ideas to be further developed, suggestions and hints, as a help to elicit new methods and techniques for the teaching of foreign languages.

These pages are unedited and are the property of each author and of the group.

CONTENT

1. Rhythms - Culture and structures in children rhythms
9. Programmed Culture Assimilators
19. Mini and multiple dramas
22. Non-verbal expressions of communication
33. Presentation of selections of literary passages

RHYTHMS

culture and structures

in

children rhythms

Cancion de cuna

Acuéstate mi hijo
Duérmete por Dios
Que si no te duermes
Te come el oso.

Duérmete mi niño
Duérmete por Dios
Que si no te duermes
Te come el lobo.

Arrurrú mi nene
Duérmete por Dios
Que si no te duermes
Te come el coyote.

A. Structure
   1. Contrast meanings of hijo, niño, and nene.
   2. Contrast the differerence between acostarse and dormise.
   3. Use of the reflexive and direct object and the difference between them.
   4. Use of tú command forms.
   5. Animal vocabulary (the following forms may be added to expand the vocabulary: zorro, tigre, león, vibora, vaca, caballo, oveja.)

B. Culture
   1. The importance of God in Spanish culture (the teacher may want to give some of the common expressions used to call upon God or the saints and explain their use and importance.)
   2. The threat of punishment as a part of Catholic culture.

C. Performance Objectives
   1. The student should be able to sing the lullaby for the teacher in groups of three with no more than 3 errors of pronunciation.
   2. Given pictures of 10 animals, the student should be able to say the Spanish word for these animals with correct pronunciation.
      Criteria: 7 of 10 = C
   3. The student should be able to act out the difference between the words acostarse and dormirse.
   4. The student should be able to express in his own words the importance of God and religion in Hispanic culture.

UNO DE ENERO

Uno de enero
Dos de febrero
Tres de marzo
Cuatro de abril
Cinco de mayo
Seis de junio
Siete de julio, San Fermín.

La, la, la, la, la, la, la,
¿Quién ha roto la piñata?
La, la, la, la, la, la, la,
El que la ha roto la pagará.

This is a very versatile song which could easily be used to teach the months of the year, numbers through 10, date expressions, as well as the importance of San Fermín, the Spanish piñata, and Saint's Day.

After memorization of the song, the student should be able to

1. Say the numbers from one to ten in Spanish using correct pronunciation and intonation.
   Criteria: 8 of 10 for a grade of C.

2. Say and spell the months of the year.
   Criteria: 9 of 12 for a grade of C.

3. Change dates in English to their correct Spanish forms.
   Criteria: 7 of 10 for a grade of C.

4. Describe the fiesta of San Fermín and tell of its importance to the people of Pamplona, Spain.
   Criteria: must be able to write one paragraph describing the fiesta and its importance.

THE RHYTHM OF FRENCH CULTURE THROUGH SONG

by Fay Benson

One way to get the feel of rhythm of a culture is to sing the songs which are most well known by all the people who make up the culture.

The following songs are French children's songs used in playing games much like the American game London Bridge.

Song 1

Combien faut-il de boulets de canon
pour bombarder la ville de Lyon
et ses environs?

Song 2

Pinpanicaille
Le roi des papillons
Se faisant la barbe
Se coupa le mention.

Song 3

Passe, passe, passera
la dernière, la dernière
Passe, passe passera
La dernièr y restera

Qu'est-ce qu'elle nous a fait
La p'tite hirondelle
Elle nous a volé trois p'tits sacs de blé

Nous la rattraperons
la p'tite hirondelle
Nous la rattraperons
La p'tite hirondan

Song 4

1,2,3 J'irais dans les bois
4,5,6 Cuerillir des cerises
7,8,9 Dans mon panier neuf
10,11,12 Elles seront toutes rouges

Performance Objectives (continued)

3. After studying 10 to 12 nouns and their shortened form, such as lait - lolo, the student will, when given 10 shortened forms of French words, give the corresponding long form of the French noun, 8 out of 10 must be correct for a C.

4. Given 5 sentences with blanks, the student will fill in the blank with en haut or en bas. 3 out of 5 must be correct for a C.

5. Given six pronoun cue cards, the student will state orally the correct present tense verb form of faire or the command form which corresponds to each cue card. 4 out of 6 verb forms must be correct and pronounced correctly for a C.

6. Given 5 sentences using avoir in the present tense, the student will correctly rewrite 3 out of 5 sentences, putting avoir in the future tense in order to receive a C.

7. Given 10 multiple choice questions on the 5 points of culture listed previously, the student will answer correctly 7 out of 10 for a C.

POSSIBLE CLASS ACTIVITIES

1. Teach the lullaby, emphasizing the rhythm of the song. Practice singing it as a whole class and as groups. Let the students record themselves singing it.

2. Explain the method of shortening French nouns by using two syllables, and by often using the same vowel sound repeated twice. Bring out animal names such as Toutou for a dog and Mimi for a cat. Give the students 10 or 12 words to study.

3. Have the student write some exercises with the partitive, en haut, and en bas.

4. The student will practice the present tense of faire and the future tense of avoir by using the cue cards and practicing with the teacher and fellow students.

5. The culture points will be discussed and a culture capsule or a programmed culture assimilation will be presented. Then the students will divide into groups and do a mini drama in French on one culture point.

* Page 5 was omitted, but in order to get the material to you, we have typed the material anyway.

San Jose, Costa Rica-Cheryl Lindsay

The following stanza is sung while a game very similar to London Bridge is being played. Two people form the bridge while the others go under the bridge singing the song. The one under the bridge when the last word "queda" is sung is "it". He is then asked "que deseas?" He may respond "una fruta, una le gumbre" etc. He is then given a choice of "una fruta", and he will stand behind the person whose fruit (etc) he has chosen. This continues until all have been "it". It greatly helps in building the student's vocabulary while having fun.

Miron, Miron, Miron
Donde viene tanta gente
de San Pedro y San Vicente
que pasa el rey
que el rey pasa
el hijo del conde se queda.

PROGRAMMED CULTURE ASSIMILATORS

modeled on those written by:

Harry C. Triandis

and composed by:

Spanish and French Teachers

PARTICIPANTS IN THE TRANS-CULTURAL APPROACH

CULTURE WORKSHOP

A PROGRAMMED ASSIMILATED CULTURE UNIT

by

Fay Benson and Paralee Scott

I. Story - In Spain, Madrid, June 1972

A young American student dressed in jeans and with hair in rollers leaves her hotel early in the morning to buy a newspaper. She suddenly becomes extremely embarrassed when she realizes that all the people on the streets are staring with astonishment at her. She does not know why.

II. Question - What has caused this exaggeration of attention?

A. Young girls do not buy newspapers in Spain, only boys. (If this is your choice, turn to page 3.)

B. It is not proper for a young girl to leave her hotel before the hours of 10:00 AM. (If this is your choice, turn to page 3.)

C. It is rare that a young girl would walk on the streets unaccompanied by an older person. (If this is your choice, turn to page 3.)

D. A young lady never wears rollers in her hair when she is walking on the street. (If this is your choice, turn to page 3.)

III. Explanations of responses. (Page 3)

A. Incorrect. The newspaper can be read and bought by both sexes.

B. Oh, no. This is an incorrect generalization. Girls may leave their hotel at anytime during the morning.

C. On a date, perhaps a young girl would be accompanied by an older person. However, this is not the general rule when she is shopping for a newspaper.

D. Correct. Young Spanish ladies would never dream of wearing rollers in their hair on the streets of Madrid.

Programmed Culture Assimilation

By
Evelyn McBroom and Judy Jones

Story:

An American student was in a dormitory in Versailles, France. She visited the restroom, opened the door of the toilet compartment, and thought it strange to see only a hole in the floor, a pull chain, and two porcelain slabs on the floor. When she pulled the chain, she screamed.

Question: Why did she scream?

A. She fell through the floor. (Turn to page 1).

B. A siren sounded. (Turn to page 2).

C. The chain fell off, hitting her in the head. (Turn to page 3).

D. The chain activated a water system which flooded the floor except for the two slabs. (Turn to page 4).

Explanations:

Page 1: This is incorrect. The hole was not large enough to fall through. Re-read the story.

Page 2: This is not correct. A siren would not sound. You are supposed to pull the chain, after all, whoever heard of a siren in a restroom?

Page 3: This answer is not correct. She had the chain in her hand. It is very unlikely that it could hit her in the head.

Page 4: This is the correct answer. The floor between the slabs was flooded with water when she pulled the chain. She was not standing on the slabs and was surprised by the rushing water around her feet.

Mrs. Jones, an American lady, went in the Galerie Lafayette in Paris, France, to buy a scarf. There was a great variety of styles and colors, and Mrs. Jones began to look at the merchandise while waiting for the saleslady to come to her aid. Finally, the saleslady approached and, without even a smile, asked rather coldly and curtly what she wanted. Mrs. Jones smiled and said, "In a moment, dearie." The saleslady glared at her and proceeded to help another customer. Only an American could appreciate Mrs. Jones's shock at what she considered rudeness on the part of the saleslady.

Was the saleslady deliberately rude, as Mrs. Jones assumed, and if so, why?

A. Mrs. Jones was an American, and the saleslady does not like Americans. (If you chose this answer, see item 3 below.)
B. The saleslady did not feel well that day. (See item 1 below).
C. The saleslady was acting in her normal way. (If you chose this response, see item 4 below.)
D. The saleslady is always annoyed by customers who have a hard time making up their minds. (See item 2.)

Item 1: We have no proof of this since the saleslady did not confide in Mrs. Jones nor us.

Item 2: Wrong again. Read the story over.

Item 3: All foreigners do not hate Americans. Try again.

Item 4: Right. Unlike the American salesgirl, her French counterpart does not receive a commission and consequently does not feel obliged to exert herself to make a sale.

By:
Evelyn McBroom
Alphonso Cartwright

Dorothy Roberts and
Cheryl Lindsay

Story:

A Spanish boy and an American girl plan a date. He phones the girl informing her to meet him at a certain place. The girl was shocked that he wasn't coming to pick her up and that instead she must make her own arrangements to meet him at the designated place.

Question: Why didn't the boy pick her up at her home?

a. He was afraid to be seen picking up a girl. (Go to page 1)

b. He was in a hurry and didn't have time to pick her up. (Go to page 2)

c. He had no means of transportation. (Go to page 3)

d. It is customary not to pick up a girl at her home unless they are engaged. (Go to page 4)

Page 1 This is not the correct answer because he had no reason to be afraid.

Page 2 No. Being late makes little difference to the Spaniard. Time just isn't that important.

Page 3 This is not correct because he could have just as easily walked to her house, picked her up, and them proceeded.

Page 4 This is correct because Spaniards never pick up a girl at her home unless they are engaged. If he does so, it indicates that the two are quite serious. Instead, he has the girl make her own arrangements.

Judy Jones and
Cheryl Lindsay

Story:

Two American girls visiting Madrid, Spain, decided to attend a church service. The time of the service was posted outside the church. The girls arrived on time but were amazed to find the doors locked and no one around. Thirty minutes later everyone began to arrive.

Question : Why did the Spanish people arrive so late?

a. There was too much demand for taxis that day, and they could not obtain one to get to the church on time. (Go to page 2)

b. Someone forgot the key and had to return for it. (Go to page 3)

c. It is customary not to arrive on time in Spain. (Go to page 4)

d. It was a holiday and all the buses and the metro closed for the day. (Go to page 1)

Page 1 This is not the correct answer. The metro and buses don't ever stop running. Re-read the story and try again.

Page 2 No. The Spanish people in general cannot afford taxis. They would probably walk to church. Go back and re-read the story.

Page 3 This is incorrect. Even if someone did forget the key, the other people would be waiting. Refer back to the story.

Page 4 This is the correct answer. It is customary for the Spanish to be late to everything except a bullfight. Nothing starts on time. Usually people arrive fifteen to thirty minutes after the set time.

Sarah Hodges
Donna Easter

MEXICO

An American couple visiting Monterrey, Mexico decide to eat in a typical Mexican restaurant. It's Sunday evening and since they've heard that Mexicans dine late, they enter this restaurant at 8:00 p.m. They're embarrassed to find the restaurant empty.

Why was the restaurant empty?

A. They arrived too late; everyone has eaten and gone home. (see page 6)

B. They arrived too early, Mexicans dine even later in the evening. (see page 7)

C. Mexicans never dine in restaurants on Sunday since this is a big family day. (see page 8)

D. A special city ordinance in Monterrey requires restaurants to close after 2:00 p.m. on Sundays. (see page 9)

A. Mexicans dine after 9:00 p.m.

*B. Mexicans dine after 9:00 p.m.

C. Many Mexican families dine out together on Sundays.

D. Not true. Monterrey is very American in atmosphere and even stays open during the normal siesta hours.

Sarah Hodges
Dorothy Roberts

MEXICO

Two women are shopping in Mexico City. One is American, but understands Spanish; the other is Mexican. A man passing in the opposite direction pays an extravagant compliment to the Mexican girl, who pays no attention. The American girl is amazed at the whole proceeding.

When the American girl asks her friend why the unknown man payed her a compliment, the Mexican girl replyed:

A. All Mexican men are "fresh." Go to p. 12.

B. The man mistook her for someone else since all Mexican girls look alike. Go to p. 13.

C. It is customary for men to compliment women on the street. Go to p. 14.

D. The man was selling something and thought she would be more likely to buy it if he compliments her. Go to p. 15.

p. 12 Paying compliments is not considered "fresh."

p. 13 Mexican girls do not look alike any more than American girls.

p. 15 The man would be more likely to compliment what he was selling.

p. 14 Mexican men have a series of complimentary sayings called Piropos that they use when they see attractive women (or even not so attractive). The woman is expected to ignore the Piropo although inwardly she may be very pleased. To show response would be considered bold and improper.

Guatemale, summer of 1972

STORY

While visiting a family in Guatemala for the summer, a young American girl usually made her bed early in the morning. After a week, the maid of the house began to shown concern and wonder.

QUESTION

Why is the maid concerned?

ANSWERS

A. The American doesn't like the way the maid makes the bed.
(If you selected this answer, turn to page 2.)

B. The maid is afraid she has insulted the young American.
(If you selected this answer, turn to page 3.)

C. The maid is lazy and never makes the bed early enough in the morning.
(Turn to page 4 to check this answer.)

D. The maid does not realize that American girls are used to making their own beds.
(Turn to page 5 to check this answer.)

Explanations of answers

A. Wrong. Try again.

B. No. Read the story once more.

C. Completely false. The first thing a maid does in the morning is make the beds.

D. Great! You are right. In Latin America, servants are very common and every family has one or two to take care of all household chores and cooking. This is not the general rule in the United States unless you are a member of a wealthy family.

Paralee Scott
Rae Karlovsky

PROGRAMMED CULTURE ASSIMILATOR

Presented by Maureen Frolik and Lavilla Petty

Mr. Brown goes to a French cafe in the middle of the afternoon. He orders coffee with cream. The waiter is shocked.

Question: Why was the waiter shocked?

Possible answers:

1. The cafe is out of cream and the waiter is embarrassed to tell the client.

2. Cafe au lait (coffee with milk) is usually only drunk at breakfast.

3. Coffee isn't served in France. People only drink wine.

4. The person ordering is alone and the waiter is shocked to see someone sit by himself in a cafe.

Answer: 2 is correct because in France Cafe au lait is generally served at breakfast and is usually more milk than coffee.

PROGRAMMED CULTURE ASSIMILATOR

Presented by : A. Cartwright, Faye Benson, Lavilla Petty

Mrs. Pickitty, an American general's wife stationed outside of Paris, decided to do her own shopping for the first time in France. Being accustomed to fresh vegetables and fruits selected by herself, she dashes off with her basket and an air of adventure. She finds herself in front of a vegetable stand and is struck by some fresh, ripe tomatoes. As is her custom, she began to pick up, test for softness, replace what she doesn't want and put in her basket those that she does want. She cannot believe her ears when she hears the storekeeper yell, "What on earth are you doing, madam?"

Question: Why did the storekeeper yell at Mrs. Pickitty?

1. He thought that she was shoplifting.

2. The storekeeper was shocked to see a customer not only handling the vegetables, but putting them in her own basket without his assistance.

3. He thought that all Americans are unpredictable, and was afraid that she might even taste them.

4. He has endured this wife's yelling--this was his chance to yell at someone.

Answers:

1. Incorrect. There was no evidence in the narrative to show that she was shoplifting.

2. Correct. In France, the small storekeeper always assists the customer by handling the vegetables and fruits himself.

3. Incorrect. This is a stereotype. All people are not alike.

4. Incorrect. There was no evidence in the story.

Another technique.....

the mini-drama

the multi-action drama

a role playing activity

contrasts two cultures

A FRENCH MINI-DRAMA

by Participants of the French Group

I. General Objective - to keep an American student from making gross "faux pas" at the French table.

II. Specific Objective - to do the proper things at the table.

A.) not to put left hand under the table.

B.) not to ask personal questions.

C.) not to refuse food impolitely or insult the hostess by seasoning food.

III. Technique

A. Act out a skit taking place at the French table with an American student as a guest. Normal behavior and manners for the American student could be misinterpreted by the French since he would be judged within the realm of the French culture value system.

B. At the end of the skit, let the students observing point out the mistakes made by the American student.

IV. Observations

A. What was the student's first mistake?

(He put his left hand under the table.)

B. Second mistake:

(He posed personal questions to the family.)

1. Are you a widow?
2. Is your husband dead?
3. What is your religion?
4. Do you date often?

C. Third mistake?

(He insulted the hostess by seasoning the food and refusing a French dish without an excuse)

Mini-drama: Spanish culture

General Objective: Show how Spanish young people behave at a dance and compare with U.S.

Specific objectives: A. Give the students an understanding of the dignity and respect of Spanish young people toward each other and their families.
B. Give the students practice in how to conduct themselves with the opposite sex.

Techniques: The following mini-drama is an example of what students might devise after a discussion of how Spanish young people meet each other and conduct themselves when together.

Characters: Priest, Nun, Carlos, Ricardo, Jack Jones, Ana, María

Scene: A church social hall. The boys of a Catholic school have invited the girls of a nearby school for a dance. The girls are in one corner of the room talking, the boys in another. It would be considered bold for the girls to examine the boys too closely, but the boys are very obviously looking for their choice for the next dance. While the priest and the nun chat, they also comment on the dress and behavior of their charges.

Carlos: Ricardo, ¿Asistes al partido de fútbol el domingo?
Ricardo: ¡Claro que sí! ¿Viste al goal que metío Peña?
Jack: ¿Es Peña el quarterback o el lineman? (he receives strange looks).

Ana: María/Qué bonito es tu vestido! Es nuevo?
Maria: Gracias Ana, es un regalo de mi madrina. Dime, por favor, ¿como es tu madre? ¿Siga bien?
Ana: Si, por gracias a Dios ¿Quién es el bubio con tu hermano?
Maria: Se llama Jack Jones. Es tan raro como su nombre. Aqui vienne para preguntarte a bailar.

Jack grabs Ana and starts to dance wildly, American style. Ana is embarrassed but tries to make the best of it. Ricardo comes to ask María.

Ricardo: Señorita, hágame Ud. el favor de bailar.
María: (looking at nun) Quizás mas tarde.
Ricardo: (pleadingly) Por favor, usted baila muy bien.

María gives in and they dance. After the dance, Jack leaves Ana in the middle of the floor, but Ricardo escorts María back to her friends and thanks her for the dance.

Discussion Questions:
1. Why are the girls careful about looking at the boys too openly?
2. What mistakes did Jack make during the dance?
3. Why do the girls discuss Ana's mother?

non-verbal communication

SIGNS OF FRIENDSHIP AND GENIALITY

FRANCE

Holding both hands together, index fingers extended with palms downward is a gesture of friendship. This gesture is often used when a person speaking to a companion is talking about a third person.

AMERICA

Americans use a similar yet slightly different gesture. Most Americans will designate a close friendship with a third person by holding up together, or by crossing the fore and middle fingers of the right hand. Occasionally the left hand is used.

SPAIN

In Spain, the sign of friendship is shown by holding upward the index fingers of both hands when talking about a third person.

Paralee Scott

FRENCH

The French place both hands on their head and the eyes look up. This is done when something terrible has happened.
Example: A sorbonne student jumped off the Eiffel Tower. c'est un catastrophe!

ENGLISH
(American)

Americans sometimes draw back slightly and their eyes become wide and the mouth is open.
Example: Aunt Marie was killed in a terrible auto accident.

SPANISH

Spanish people often hold their hands up and open their mouths and their eyes become wide.
Ejemplo: The Rio Bravo dried up!

Judy Jones

COMMUNICATION THROUGH GESTURES

American--

A shrug of the shoulders with palms up reflects an attitude meaning:

I don't know
It beats me!
I'm not sure.

French--

a quick shrug of the shoulders reflects a negative, rude air meaning:

Je n'ecoute pas!
ou
Je ne va pas faire ce que vous dites.

Spanish--

A quick shrug of the shoulders has a meaning:

Yo no se.
No importa.
Sabe Dios!

Fay Benson

SIGN LANGUAGE: SO-SO, MORE OR LESS

An outstretched hand with the fingers open and rocking back anf forth indicates the idea of "so-so" when asked "Comment Allez-vous?" A Frenchman would be likely to admit he wasn't feeling well by using this gesture.

The same gesture for a Spaniard would carry the additional idea of "more or less." He might use the gesture to answer the question "Have you studied for the test?"

An American when asked "How are you?: would be most likely to say "Fine" whether that is true or not. However, to indicate that he isn't feeling well, he would still say "Fine" but would hold his arms down, hands palm out, and shrug.

A closed hand, elbow bent, and wrist flexing the hand toward the body, then away indicates "more or less" and is used when these words appear in conversation.

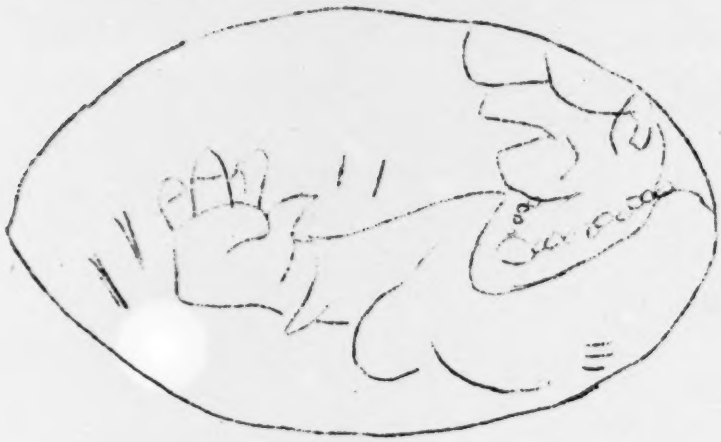
In France tapping the temple with the index finger indicates the passing of judgment on apparent mental aberrations. This gesture commonly serves to put over that someone's thinking or actions are not quite right. One simply aims the index finger at the temple and lightly taps, indicating that the person in question is weird but not completely crazy.

Attention!!
In America quite the contrary is indicated when one taps the temple with the index finger. It is an indication of intelligence. To indicate that someone is weird or not quite right one simply moves the forefinger around and around at the side of one's head. He does this several times and quite rapidly.

In Spain the same mannerism and gesture is used as in America; that is, to indicate that one is crazy one simply moves the forefinger around and around at the side of one's head.

Cheryl Lindsay

French Gesture

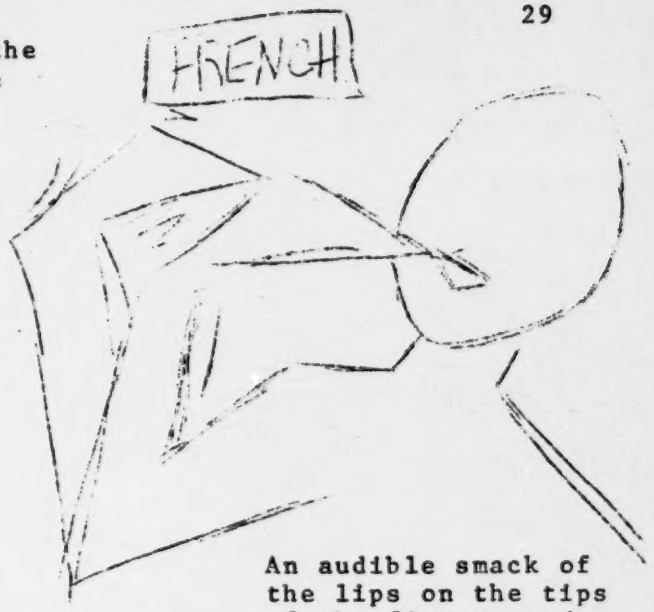


Arm stretched out with hand and fingers extended upward much like a football straightarm, signifies rather forcibly to wait, to stop, to hold it, not to continue or go any further--at least for the time being. It differs from a similar American gesture in that it can mean more than just stopping one's physical motion, it can mean refraining from any activity including thinking itself.

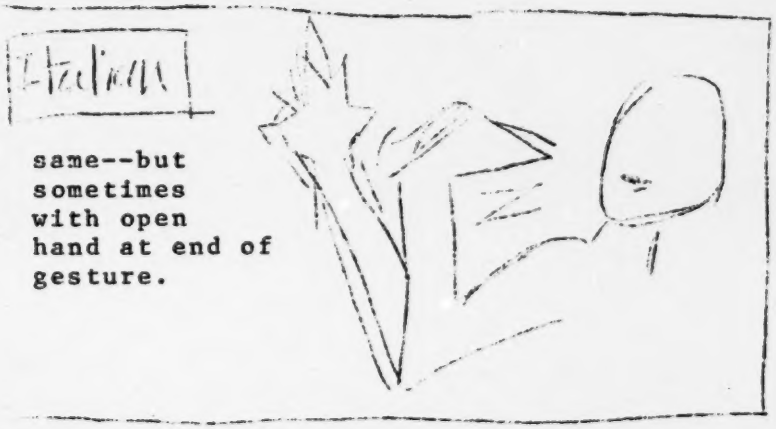
One executes the same gesture in the American society usually by shaking the head from left to right or horizontally. This movement has the same meaning as that described above. Among Americans, however, this gesture is often accompanied by a movement of the hand, an act which gives greater emphasis to meaning desired.

A. Cartwright

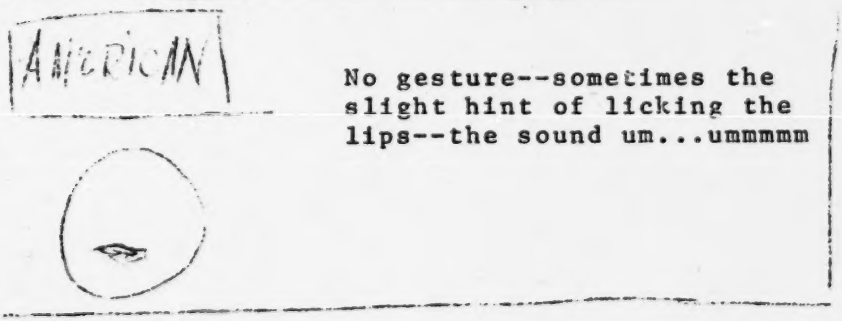
Kissing the tips of the fingers followed by a backward flip of the wrist is a unique French gesture generally associated with a bon vivant type connoisseur of good food and wine. The connotation always designates superlative qualities.



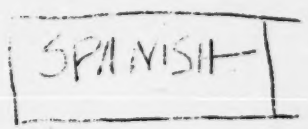
An audible smack of the lips on the tips of the fingers and thumb together, arched over the slightly upraised head, with a rapid foot long hand motion obliquely out from the still pursed lips completes the action.



same--but sometimes with open hand at end of gesture.



No gesture--sometimes the slight hint of licking the lips--the sound um...ummmmm



Rolling Me Eyes

Donna Easter

GESTURES OF GOODBYE

The Spaniard in saying goodybe waves his hand facing his body.

The American waves his hand in the opposite of the Spaniard with his hand facing away from the body.

The French uses the side to side motion of the hand.

COUNTING

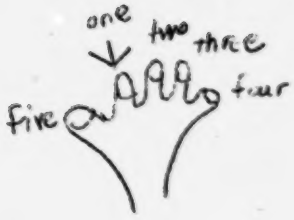
Judy Jones

FRENCH

The French count beginning with the thumb and then the forefinger.

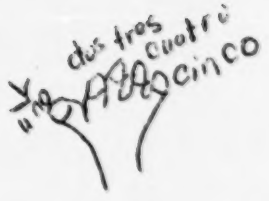
AMERICAN

Americans count beginning with the forefinger and end with the thumb and often a pushing gesture with the entire hand.



SPANISH

Spanish count beginning with the thumb as do the French; however, when showing someone you want one thing, you often use your forefinger instead of your thumb.



The tip of the index finger touching the lower eyelid (sometimes actually pulling it slightly downward) signifies marked disbelief of information. It is also common to substitute the expression "mon oeil" without executing the gesture.

A wink of the eye often illustrates disbelief of information.

Lavilla Petty

TEACHING THE CULTURAL ASPECTS OF "LES METIERS"

The poem "Les Metiers" by Jean Aicard lends itself very effectively to a study of certain trades that pay an important role in the daily life of most French people. The purpose of the outline that follows is to offer suggestions for the interpretation of this poem with the intention of emphasizing certain cultural aspects that often escape those not too familiar with culture patterns of a less obvious nature.

I. Giving the cultural background of any piece of foreign literature enhances the students appreciation of the work in question and often gives him the means of further analysis on his own. The cultural background for this poem, "Les Metiers," should encompass the following.

   A. A brief biographical sketch of the life of Jean Aicard, author of the poem.
   B. Analysis of the following words with special attention to their French cultural connotation.

      1. paysan-man or woman of the country
      2. homme et enfant-to be understood in the generic sense
      3. beulanger-do not fail to stress his role in the daily life of the French people.
      4. bucheren-derivation of this word might prove interesting to your students.
      5. rei de la feret-Emphasize the historical connotation of this phrase.
      6. macen-has his role changed much in French society?
      7. en famille-the word "en" gives this phrase a special flavor. Help the students to understand what it means to dine "en famille."
      8. chantier-Help the students to arrive at a precise understanding of this word as it is used in the poem.
      9. sot metier-Very interesting as figurative language; good exercise in comprehension for the imaginative student.

II. Motivation may be achieved in the following ways:

   A. The teacher may ask the students to name the jobs of their parents, listing them on the board and classifying them as to whether they are trades or professions.
   B. The role of these "metiers" (given by the students) may be contrasted with these of France, according to how each functions in the society. (Teacher guidance is needed here.)
   C. If pictures are available showing these "metiers," they may be shown, especially if they are authentic.
   D. Mini-dramas may be used to show how a French housewife goes to each merchant separately to make her purchases.

III. Before reading the poem, caution the student to try to understand how the poet feels about these "metiers." READ THE POEM.

Sans le paysan, aurais-tu de pain?
C'est avec le blé qu'en fait la farine;
L'homme et les enfants, tous mourraient de faim,
Si dans la vallée et sur la colline
On ne labourait et seir et matin.

Sans le beulanger, qui ferait la miche?
Sans le bûcheren, roi de la ferêt,
Sans peutres, comment est-ce qu'en ferait
La maisen du pauvre et celle du riche?
Meme notre chien n'aurait pas sa niche.

Où dermirais-tu, dis, sans le macen?
C'est se bon d'avoir sa chaude maison
Où l'en est à table ensemble en famille!
Qui cuirait la soupe au feu qui petille,
Sans le charbonnier qui fait le charbon?

Aimez les métiers, le mien et les vetres:
On voit bien des sots, pas de sot metier;
Toute la nature est c omme un chantier
Ou chaque metier sert à tous les autres,
Et tout travaille r sert au monde entier.

IV. General question: What is the mood of this poem? Elaborate.

V. Specific questions: How did the author succeed in giving the feeling expressed in the question above. (No. 4)?

(In order to answer the question, ask the students to comment on the following: word families, style, arrangements of sentences, theme.)

A. Cartwright

El Gaucho Martin Fierro de Jose Hernandez

Cultural Background

A. Gauchos-Nomadic cowboys or cattle raisers of the pampas of Argentina and Uruguay.

B. They are of mixed Spanish and Indian descent.

C. They have a great skill as horsemen and in the use of the lasso and Bola (a kind of cowboy weapon).

D. They dress in a very picturesque costume.

Technique for Motivation

I'll sing a few lines of a song and ask students to listen and try to recognize a Spanish word that is similar to an English word. These are a few lines of the song.

Alla en el rancho grande
Alla donde vivia
Habia una rancherita
Que alegre me decia.
Que alegre me decia.

The word I want them to say is rancho.

Question: Who lives on a ranch?

Student: A cowboy

Teacher: Bueno. The Spanish word for cowboy is Gaucho. That's the character that we will talk about in the poem.

Question: What is your description of a gaucho? After some descriptions, I would associate Spanish words with English words such as hat, sombrero. After these questions have been answered, I would show pictures of a gaucho and the articles he uses if possible, such as the bombia and draw further statements from the student.

At this point I will read El Gaucho Martin Fierro. Listed below, however, are only four stanzas of the poem. Before reading the poem, however, I will give the students a brief resume of what the poem is about:

Aqui me pongo a cantar
al compas de la viguela,
que al nombre que lo desvela
Una pena extraordinaria,
como la ave solitaria
con el cantar se consuela.

Mi gloria es vivir tan libre
como el pájaro del cielo;
no hago nido en este suelo
donde hay tanto que sufrir,
y naides me ha de seguir
q cuando you remonto el vuelo.

Yo he conocido esta tierra
en que el paisano viva
y su ranchito tenia
y sus hijos y mujer . . .
era una delicia el ver
como pasaba sus dias.

Tuve en mi pago en un tiempo
hijos, hacienda y mujer,
pero empece a padecer,
me echaron a la frontera,
y qué iba a hallar al volver!
tan solo hallé la tapera.

Discussion Questions:

What is your feeling since you have read the poem?

Possible Answer: I get the feeling that the gaucho has not had an easy life, but he sings to comfort himself. He's free, but lonely.

How did the author succeed in giving the feeling expressed above?

Possible Answers: By the usage of words and lines as the guitar he used. In the line MY glory is to live as free as a bird in the sky indicates his desire to be free. Also, the rhythm and the pictures that accompany the poem help to achieve this feeling.

Explanation of more difficult words:

1. viguela - a musical instrument of the gaucho.

2. pasiano - another word for gaucho.

3. pago - ranch

4. naides - nobody

5. tapera - ranch in ruins

Dorothy Roberts

I. Cultural Background for the passage

A. Mignonne-darling The French view of love

B. La rose -The French love of flowers and nature

C. Matin et soir-morning and evening-symbolic time element
The French view of time

D. Vêprée-evening-derived from vépres meaning vespers-
The part the Catholic Church and words connected with it plays in the life of a Frenchman

II. Techniques for motivation
(Two possible choices from the above)

A. The French view of flowers and nature

1. Dispaly pictures of roses, French homes with flowers, flower markets, morning, evening,a young girl, and an old woman.
2. Ask students to divide into two groups and study the pictures with special emphasis on the rose. Then ask one group to be fresh rosebud and the other group to be a dying rose. Ask for one word feelings from each group and list them on the board. Also ask which rose would be connected with morning, which with evening, and which would represent a young girl, and which an old woman.
3. Ask additional questions such as these: How long does a rose usually last? What part of the day is morning? What part of the day is night?

B. The French view of time

1. Present a programmed culture assimilation with story, question, and possible answers and explanations.
2. Story: A French boy and an American boy are in Dijon, France. They have dates and are watching a soccer game. The three French young people are extremely interested in the game, but the American boy, although he enjoys soccer, is making plans for after game activities. He asks the French boy several times if such and such is a good idea, but the French boy hardly pays attention and seems not to care one way or the other. The American boy becomes angry because he is receiving no satisfactory response from the French boy. The French boy cannot understand why his American friend is angry.

Question: Why did the French boy seem not to care about The American's plans?

B. The French View of Time

2. (continued) The correct answer: The French boy was not concerned with the American boy's plans because most French people enjoy the present to the fullest and are not as concerned with making future plans as they are with the present and the past. He was enjoying the game and did not want to be bothered with future plans at this time.

III. The reading of the passage A poem by Pierre de Ronsard

Mignonne, allons voir di la rose
Qui ce matin avait déclose
Sa robe de pourpre au soleil
A point perdu cette vêprée
Les plis de sa robe pourprée,
Et son teint au vôtre pareil.

Las! voyez comme en peu d'espace,
Mignonne, elle a dessus la place
Las, las, ses beautés laissé choir!
O vraiment marâtre Nature,
Puisqu'une telle fleur ne dure
Que du matin jusques au soir!

Done, si vous me cooyez, mignonne,
Tandis que votre âge fleuronne
En sa plus verte nouveauté,
Cueillez, cueillez votre jeunesse:
Comme à cette fleur, al vieillesse
Fera ternir votre beauté.

IV. Oral question on the General theme and feeling of the poem
Possible student responses
A. Theme: Make the most of life while you can, because youth fades like the rose.
B. Feeling: Sense of urgency, sadness, or concern

V. How did the author succeed in giving the feeling expressed above? (Possible answers)
A. Use of the rose- girl metaphor and sustaining of the metaphor by use of adjectives
B. Use of mignonne as the first word to express emotion
C. Repetition of words and use of imperative to show urgency

VI. Explanation of difficult words
1. mignonne-darling
2. pourpre-crimson
3. teint-complexion
4. maratre-stepmotherly
5. fleuronne-bloom
6. ternie-tarnish
7. choir-fall
8. cueillez-gather

VII. Distribute written copies of the poem
VIII. Discussion of the poem
A. Intrepretation
B. More detail about author's style and methods of expressing theme
C. More detail about the difficult words, using them in context.

Les Miserables by Victor Hugo

I. Cultural background

The novel takes place in 1815 (actually begins in 1796) and is the story of a young man who steals bread, spends 19 years in prison and lives in hiding of his past forever. This episode is called "Les Chandeliers de L'EVEQUE" and takes place after his release from prison. He has been turned away everywhere but is accepted warmly at the home of Me Bishop.

II. Techniques for motivation

In discussion, let us compare our lives in America in the 20th century to those of 19th and 20th century France. We shall talk about silverware, locks on valuables, rooms and bedrooms versus "Chambers", the use of "Vous", warm milk as opposed to cold, the role of the church and Me Bishop, the relvetonce of Americans to embrace and the natualness of touching in France; cleansheets!! lamps and candles.

III. Reading the passage

Au moment duils la traversaient, mmg. Magloire Mehait l' argueterie dous nu placard chaque soir..forma la placard a'def... l'evêque, entrant dans les petite chambre voisime...fit signe a jeah valfearr de le suivre...Denair Matin vous boirez des lait chaud, tout chaud..."Vous me donnex nu lit chez nous pres de vous comme cela"...L'euêque sé pondit "Cela regarde le bon Dien"...il leva sa main droite, al mit sur l'épaule de JVJ..."A quoi bon les drops"..la lumière d'un coup...

IV. General question-Why did Hugo choose the theme of the suffering ex-convict? Example: to show the lack of justice then and there.

V. How did author succeed in giving the above feeling
   a. explanation of words-emphasis of spiritual and physical, tangible riches and emphasis of deprivation
   b. distribute passage
   c. discussion

Donna Easter

¡QUIÉN SABE!

by Jose Santos Chocano

Cultural Background: The Yaquis Indians are one of the many Indian groups found in Central and South America. After being conquered by the Spainsh many of them were exploted. The Indians were used to work the farms. Some were sharecroppers on rich landowner farms. Whether the crops were good or bad, they had to divide the profits with the owners. Many times they did not have enough to care for their families for another year. Some of the Indians easily adopted the new life. Some resisted to the death.

Jose Santos Chocano, the author of "¡Quién Sabe!" insisted upon writing about American and the American Indian. He used them as poetic inspiration. His writing Alma América in 1906 helped to swing the course of Modernista poetry back to native themes. He has often been called "El poeta de América."

Some of the words found in this poem that are common to many Spanish poems are--

Agua - water is mentioned quite often in their prose because it is scarce and of much importance.

Tierra-land is mentioned because having once lost their land, they see its importance. It is also their main source of sustainance.

Hambre-hunger in South America is quite common.

Sangre-blood is mentioned because much blood has been lost in fighting for their cause.

Vida-life is mentioned because they believe that it should be lived heartily and given up for man's beliefs.

Dios-God is mentioned because they are a deeply religious people.

Antiqua-is mentioned because of their ancient and colorful heritage.

Corazón-is mentioned because their feelings are of the heart.

Alegría-is mentioned because happiness, laughter, enjoyment of life is important to them.

Sol-Sun is mentioned because of their climate and because it could describe their spirit.

Cruz-cross is mentioned because of their religious nature.

Technique Motivation

I will have the students make believe that they are Indians. It is necessary to set the stage for this by giving some historical background on how the Indians were exploited, his land taken away. It is necessary to get sympathy, and in order to do this, the student must become as an Indian. I would then ask for one word expressing his feelings.

Lavilla J. Petty

After doing this, I would then read my poem.
Orally: General feeling after reading the poem.
I would hope that each student would have sympathy for the Indians. The author has almost a resentment for the Indians. He feels that they have allowed themselves to lose their greatness. He is in outrage at the idea that they must work on land that once was theirs.

The author succeeds in giving the reader the feeling of sympathy and outrage by asking questions that would arouse and appeal to the emotions.

¡Quién Sabe!
by Jose Santos Chocano

Indio que asomas a la puerta
de esa tu rústica mansíon:
Para me sed no tienes agua?
Para mi frío, cobertor?
Parco maíz para me hambre?
Para me sueño, mal rincón?
breve quietud para me andanze?...
**¡Quién sabe, señor!

Indio que labras con fatiga
tierras que de otros dueños son:
ignoras tú que deben tuyas
ser, por tu sangre y tu sudor?
¿ignoras tú que audaz codicia,
siglos atrás, te las quito?
¿ignoras tu que eres el amo?
**¡Quién sabe, señor!

India de frente tactiturna
y de pupilas sin fulgor:
¿qué es lo que buscas en tu vida?
¿qué es lo que imploras a tu Diós?
¿qué es lo que suelta tu silencio?
**¡Quién sabe, señor!

¡Oh raza antigua y misteriosa,
de impenetrable corazón,
que sin gozar ves la alegría
y sin surfir ves el dolor:
eres Augusta como el Ande,
el Grande Océano y el Sol!
Ese tu gesto que parece
como de vil resignación
es de una sabia indiferencia
y de un orgullo sin reneer...
**¡Quien sabe, señor!...

Lavilla J. Petty

Coplas por la muerte de su padre por Jorge Manrique

I. In teaching this poem it would be good to give a cultural background as to what the word death means to the Spaniard so that the correct connotation of the word will be derived when the student hears the word in the poem. Even though death is a common denominator between us and the Spaniards there do remain differences. One might explain these differences to the student before the reading of the poem. He might mention the religious emphasis that is placed upon death as a resting place where all sorrows end. The daily preparation for death and thus for a better world is always present within the life of the Spaniard. Therefore, religious overtones are ever present in his life, stemming from the first lullaby and continuing until death. Note that the Spanish lullaby suggests that if you don't go to sleep a fierce animal will eat you. While the Spaniard looks at death with hope, peace, and serenity, he bitterly weeps at a funeral due to the realization that he has lost a good friend. Even though periods of mourning are set aside for the family and the older women wear black for a year afterwards, the Spaniard still realizes that there will be a resurrection. He expresses this hope especially on "El dia de los difuntos." Unlike the Spaniards, Americans have many different views towards death as some do not even acknowledge that there is an eternity.

II. There can be several techniques for motivation. One way would be to ask the class some personal questions such as the following. "How many of you have been faced with a death of a friend or relative? How did you feel when faced with this death? Could you put your feelings into words? To what thing or things in nature would you compare life and death if you were writing a poem? What does death really mean to you?"

Another technique would be to discuss or talk about the poet. Mention that Jorge Manrique, the poet, was an officer in the Spanish army of the mid 1400's. He did not create much of literary value until the death of his father. Upon this tragedy, Manrique became very distressed and thus wrote the most famous elegy ever written in Spanish.

Finally, one might explain the importance and the events that occur on "El dia de los difuntos" where a great emphasis is placed on the resurrection of the dead.

III. At this point it would be good to read the poem to the class, having the class listen attentively.

Nuestras vidas son los rios que van a dar en lar mar
que es el morir;
alli van los senorios derechos a se acabar
y consumir;
alli los rios caudales, alli los otros medianes
y mas chicos
allegados son iguales los que viven por sus manos
y los ricos.
Este mundo es el camino para el otro, que es morada
sin pesar;

Coplas por la muerte de su padre (continued)

mas cumple tener buen tino para andar esta jornada sin errar,
Partimos cuando nacemos, andamos mientras vivimos,
y llegamos.
al tiempo que fenecemos; asi que cuando morimos
descansamos.

IV. Now one might ask a general question on the Poem. That question might be "What is your feeling after reading this poem, or "What mood did this poem put you in?" Of course, the students might answer that the poem makes me feel peaceful, hopeful, or restful.

V. Finally, the teacher might ask, "How did the author succeed in giving the feeling expressed above? Some of the possible answers might be that the very sound of the poem and rhythm of the poem puts one in a feeling of restfulness as the verses created through the rhyming of the second and fourth lines and also through the continuous repetition of eight or eleven syllables. The ideas expressed in the poem made the mood a hopeful one. The words "asi que cuando morimos descansamos" express this mood. The poet's efforts to contrast our lives with the rivers that run into the seas and die also set the feeling of peacefulness as does the contrast of this world as a road leading to a better world where there are no sorrows.

To conclude the discussion of this poem the teacher might distribute a written form of it to re-read it, and then she can allow the students to really get the full meaning of it.

A Passage from "L'expiation" from the Book, Les Châtiments, by Victor Hugo

I. Cultural Background
   A. Moscou-Moscow in Russia.
      Moscou fumant-After Napoleon defeated the Russians at Borodino the advnaced on Moscow, but the Russians set fire to it and left.
   B. sombres jours-dark days. Later the Russians inflicted military reverses on Napoleon so that he had to retreat, in the winter, losing about 400,000 men. It took him many days to return to France in the bitter winter (apre hiver).

II. Techniques for Motivatich
   A. Ask the students what would be their first thoughts if one glanced out the window and said, "It's snowing!" Among their reactions would be the statement,"No school tomorrow!" I explain that my reaction would be the same except that I would look forward to a snow holiday to catch up on grading papers or doing laundry. Then ask how they would feel about the snow if they were many, many miles from home and walking or riding horseback. Explain that the poem which is going to be read begins "Il neigeait", "it was snowing", and Napoleon soldiers were trudging home in defeat. They had been traveling for several days.
   B. Play a portion of the 1812 Overture by Tchaikovsky. Explain first that this overture was written to be used in the dedication of the Temple of Christ in Moscow, and the Temple was built as a memorial to the victory of the Russians over Napoleon. It is interesting to note that Tchaikovsky presents the Russian national anthem and the Marseillaise, with the former emerging "sonorously and brilliantly."

III. The Passage

Il naigeait. On était vaincu par sa conquête.
Pour la pfemière fois l'aigle baissait la tête.
Sombres jours! i'empereur revenait lentement,
Laissant derrière lui brûler Moscou fumant.
Il neigeait. L'âpre hiver fondait en avalanche;
Après la plaine blanche, une autre plaine blanche;
On ne connaissait plus les chefs ni le drapeau.
Hier la grande armée et maintenant groupeau.
On ne distinguait plus les ailes ni le centre.

IV. General Questions
   A. What words describe your feelings about the poem? (Sadness, dejection, confusion, monotony)
   B. How did the author make you feel that way?
      (I) by his words-baissait la tête, sombres jours, on ne connaissait plus les chefs ni le drapeau", on ne distinguait plus les ailes ni le centre.
      (2) By repetition-il neigeait.
      (3) By contrasts-vaincu par sa conquête, vanquished by his conquest.

V. Difficult words

(1) l'aigle-the first meaning one would probably think of is eagle, but here it should be translated the chief, the leader, meaning Napoleon.

(2) fondait en avalanche-melted in an avalanche. The bitter winter melted in an avalanche; it really vented its fury on the travelers.

B. Distribute written form of poem.

C. What is the poet trying to say?

(1) In this particular passage a formerly victorious, conquering army is returning home in defeat and now must battle the forces of nature.

(2) In the poem "L'Expiation", Victor Hugo is saying that the mighty Napoleon's ruthlessness is punished more by the insignificance of his successor, Napoleon III, than by his defeats.

(3) The collection of poems, Les Châtimente, the chastisements, contain attackes on Napoleon III, whom Hugo hated vehemently, and on other outstanding Frenchmen.

VI. Homework

A. Find another contrast of words or ideas, in addition to "vaincu par sa conquête".

B. Find two other sentences expressing the monotony of the snow.

C. What words are used to refer to Napoleon?

D. Anaphora is a figure of speech indicating the repetition of a word or words at the beginning of successive clauses, or lines. Find at least two examples of anaphora in this passage.

Varios afectos del amor Lope de Vega Carpio (1562-1635)

I. Cultural background of word amor
   A. Spanish man-virile, nly, pursue the woman, concept of machismo, expects complete faithfulness.
   B. Spanish woman-flirt, hides her feelings, distainful, proud
   C. Courtship is expected to be exciting-petty jealousies, exact customs that must be followed.

II. Techniques for motivation
   A. Synonymic series with the word love--Have the students tell their feelings when they were in love. To get a contrast of words like the poem uses, part of the group may give feelings when the course of love is unhappy.
   B. Use of pictures to demonstrate the Spanish ideal of love
      L. "Julia Wainright Robbins? Ignacio Zuloaga
      2. "The Lovers" Pablo Picasso
      3. "The Duchess"of Alba" Francisco Goya

III. Passage

Varios efectos del amor

Desmayarse, atreverse, estar furioso,
áspero, tierno, liberal, esquivo,
alentado, mortal, difunto, vivo,
leal, traidor, cobarde, animoso.

No hallar, fuera del bien, centro y reposo,
mestrarse alegre, triste, humilde, altivo,
enojado, valiente, fugitivo,
satisfecho, ofendido, receloso.

Huir el rostro al claro desengaño,
beber vaneno por licor suave,
elvidar el provecho, amar el daño:

creer que un cielo en un infierno cabe;
dar la vida y al alma a un desengaño:
esto es amor. ¡Quién lo probe lo sabe!

IV. Questions for discussion
   A. From the "feeling" of the poem, what kind of experiences with love has Lope de Vega probably had?
   B. How does Lope de Vega communicate his ideas about love?
      1. Use of contrasting words.
      2. meaning of the words individually.
      3. Words see-saw in the poem like the emotions of someone in love.

V. Explanation
   A. The vocabulary of the poem could be presented, as in the poem, by contrast: leal-traidor, vivo-difunto, alegre-triste.
   B. The form of the poem is a sonnet with the rhyme scheme ABBA, ABBA, CDC,DCD.

C. Difficult contructions: Fuera del bien-southside of the supreme goodness
Centro y reposo-stability and peace
Huir el rostro al claro desengañe-be blind to a clear case of faithfulness

VI. Follow-up activities (Homework)
A. Choose five of the words used in the sonnet and write a brief explanation of why you think these are good words to describe how love makes a person feel.
B. Are some of the words Lope de Vega uses typical of a Spanish romance as opposed to an American romance? Write a brief explanation of your answer.
C. To find out more of Lope de Vega's views on love you might want to read a section of dialog called "Abece del amor" from his play Peribanez y el Comendador de Ocana. Do any of the same words used in "Varios afectos del amor" appear in this dialog?

Prepared by
Sarah P. Hodges

FRENCH CULTURE IN LITERATURE

Poem: Liberté by Paul Eluard Study Unit by Fay Benson

I. Cultural Background

Before reading this poem, the student should be given cultural background so that they may experience the emotion and theme set up by the author. Here are some ways to lay cultural background for Liberté.

A. Show pictures of a French Bastille Day or other parade; play some patriotic march records and give the students the same enthusiasm for liberty. Allow them to sing or march along with the records in a role-play of a French street scene of festival.

B. Give information about the author, Paul Eluard (1895-1952), and the political status of France during this period. Explain why he wrote about the theme of liberty. The central theme of the poem reflects a feeling found in the hearts of most French people. Throughout much of the history of the French, they have been without liberty. Even after they obtained freedom from the rule of the kings, they were torn under the dictatorship of invading nations during world wars. The admiration is strong for heroes who contributed to the winning and maintaining of personal and national liberty. Such admiration is evidence in the poem Freedom and liberty are vitally important to the French, not only as national objectives, but also as points of personal pride.

II. Technique for Motivation

After the cultural background is presented, the students must be motivated to be attentive and yet enthusiastic while the poem is being read.

A. To get each student involved in the theme of liberty, let them write one sentence about what liberty means to them. Have each student read his sentence aloud.

B. Ask the students, after hearing the poem, to see how many nouns relating to nature they can list after the poem is read the second time. Point out how closely the French relate nature and liberty. (See list below)

C. Point out any other words to the student which have cultural value for discussion. (See list below) Throughout the poem there are many typical points of French culture which Eluard used to reflect on everyday French life wherein he could see liberty. Consider these examples from the poem:

1. Sur mes cahiers d'écolier

2. Sur le sable et sur la neige
3. Sur les merveilles des nuits
4. Sur le pain blanc des journees
5. Sur les champs sur l'horizon
6. Sur le moulin des ombres
7. Sur la mer sur les bateaux
8. Sur la montagne démenté
9. Sur le fruit coupe en deux
10. Du miroir et de ma chambre

III. Reading the passage

Sur mes cahiers d'écolier
Sur mon pupitre sur les arbres
Sur le sable et sur la neige
J'ecris ton nom

Sur les merveilles des nuits
Sur le pain blanc des journées
Sur les saisons fiancées
J'écris ton nom

Sur les champs sur l'horizon
Sur les ailes des oiseaux
Sur le moulin des ombres
J'ecris ton nom

Sur le fruit coupé de deux
Du miroir et de ma chambre
Sur mon lit coquille vide
J'écris ton nom

Sur chaque bouffée d'aurore
Sur la mer sur les bateaux
Sur le montagne démente
J'écris ton nom

Et par le pouvoir d'un not
Je recommence ma vie
Je suis né pour te connaitre
Pour te nommer

Liberté .

IV. Oral discussion of the poem

The following questions should be posed to the students for discussion:

1. Aimez-vous ce poème? Pour quoi?

2. Quelle est le thème du poème?

3. Chacune des stropes rappelle un moment de la vie du poète. Pouvez-vous retrouver celles qui se rapportent a son enfance, à son education, à ses amours, à la guerre?

4. Cherchez toutes les expressions revelant un amour de la nature.

V. Analysis of the poem

1. Comment Paul Eluard reussit-il à nous montrer que l'idée de la liberté l'obsède?

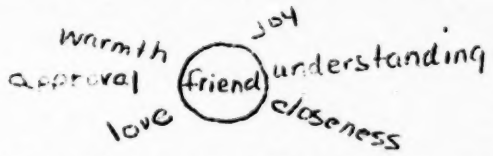
2. Quelle est la longueur et la rime du poème?

3. Que veut dire les mots : fade, dément, un phare, et la merveille.

VERDADEROS AMIGOS

A word which has a very special yet different meaning to each of us, regardless of who or what we are, is the word "friend." In fact, when you stop to think about it, this simple six-letter word is one of the most important in any vocabulary whether it be American, French, Spanish or what have you.

Incidentally, what does the word""friend" mean to you! For a moment think about your closest friend and the relationship you have together. Now, when I point to you, give me one word which best describes the feeling you have for each other.



Some of the words which you have used to measure the feeling of friendship are: warmth, joy, love, etc. I am sure that these are all qualities that we look for in a close friend. But are those necessarily the words which a Spaniard might have used? Perhaps. However, if you were Spanish, some of the words which you would have definitely included would have been: lasting, affection, and devotion. In other words, friends or "amigos" in Spanish countries are "verdaderos amigos" or true friends, and not just "amigos temporales" or temporary friends. The Spaniard accepts his friends totally, their bad as well as their good qualities. And their friendships of deep affection are cultivated over a long period of time. In their culture, "un amigo sincero" is actually an additional member or extention of their family. This attitude toward friendship is very similar to the American Indian concept of the blood brother.

Needless to say, much has been written in Spanish literature about the values and importance of a Spanish friendship. One poem which I like in particular is a very simple yet beautiful poem which was written by José Martí, a very sincere, sensitive Spanish poet from Cuba. The little poem has no title, but it captures so well the Spanish attitude toward friendship. Listen carefully as I read the poem aloud.

Cultiva una rosa blanca
en julio como en enero
para el maigo sincero
que me da su mano franca,
Y para el cruel que me arrance
el corazon son que vivo;
cardo mi ortiga cultivo;
cultivo la rose blanca.

How do you feel now that you have heard the poem? Could you feel the sincerity and deep affection of the author as he wrote about the cultivation of a beautiful friendship?

What means did the author use to convey his feelings? Yes, he definitely used rhythm and sound, but most importantly vocabulary. The vocabulary which he used was chosen very carefully in order to allow us to understand the lasting devotion he has for his friend.

Now let's stop and examine some of the words or expressions which José Martí used. Why do you suppose he selected the following words for his poem?

a. cultivo
b. sincero y franco
c. amigo
d. mano
3. julio y enero
f. cruel
g. corazón
h. cardo ni ortiga
i. rosa

Can you tell me which lines in this poem give us the idea that a friendship is lasting no matter what happens? (lines 1, 2 and 7) What line in particular gives us the idea that a friendship is a relationship of affection and devotion? (line 1). Notice that this line is repeated at the end of the poem. Why do you think he compared the cultivation of a friendship with that of a white rose?

As you can see, a Spanish friendship is a friendship of deep love, and lasting devotion. It is true that once you have gained a Spanish friend you have gained a friend for life. Do we as Americans have the need to develop this same kind of a friendship when so much importance is placed upon materialistic rather than humanistic values? Try to examine your friendships and decide whether you are a "verdadero amigo? or just an "amigo temporal."

Paralee Scott